



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,802nd Concert

Great Noise Ensemble

Armando Bayolo, *artistic director and conductor*

M. Shane Hurst, *tenor*; Tracy Cowart, *soprano*

Alexandra Philips, *speaker*; Pamela Witcher, *speaker*

Peabody De Materie Chorus

Sean Doyle, *chorusmaster*

October 24, 2010
Sunday Evening, 6:30 pm
East Building Atrium

Admission free

Program

Washington Premiere Performance

Louis Andriessen (b. 1939)

De Materie (1984–1988)

Part One

Part Two: Hadewijch

INTERMISSION

Part Three: De Stijl

Part Four

This concert is supported in part by public funds from the Netherlands Cultural Services.

The National Gallery of Art and Great Noise Ensemble extend their thanks to the music department of Bowie High School in Bowie, Maryland, for providing rehearsal space for this concert.

The Musicians

GREAT NOISE ENSEMBLE

With nineteen world premieres to its credit, Great Noise Ensemble performs new American works and promotes local talent in contemporary music. The ensemble was formed in the summer of 2005, when a message went out on Craigslist from composer and conductor Armando Bayolo. Seven Washington-area musicians who were equally passionate about new music answered the call, and from this core group the ensemble has grown to include numerous instrumentalists and singers.

In 2006 Great Noise Ensemble served as the ensemble-in-residence for the local chapter of the American Composers Forum and was nominated for a Best New Artist award by the Washington Area Music Association. In 2007 the group won that year's WAMMIE award for best chamber ensemble and performed the world premiere of a concerto for clarinet and orchestra by English composer Michael Finnissy. In 2008 Great Noise became the ensemble-in-residence at The Catholic University of America, and broadened its mission to include outreach to student audiences and composers.

During the current season, the Ensemble continues its residency at Catholic University and collaborates with composers John Luther Adams, Louis Andriessen, and Marc Mellits. Other composers whose works have been premiered by Great Noise Ensemble include Armando Bayolo, Joshua Bornfield, Ryan Brown, Carlos Carillo, Blair Goins, Steve Gorbos, Stephen Mackey, Kevin McKee, Andrew Earle Simpson, and Mark Sylvester.

Members of Great Noise Ensemble performing in this concert are:

Flute

Sacha Place

Yong Su Clark

Caitlin Boruch

Oboe

Elizabeth Honeyman

Janna Lee Ryon

Ursula Sahagian

Jamie Schneider

Clarinet

Phyllis Crossen-Richardson

Lori Sowser

Clarinet/Saxophone

Katherine Kellert

Michelle Acton

Steve Haaser_

Bass clarinet/Saxophone

Charlene McDaniel

Alan Michels

Contrabass clarinet

Ben Redwine

Tuba

Blair Goins

Percussion

Chris DeChiara

Glenn Sewell

Erik Plewinski

Doug Maiwurm

Tom Harold

Guitar

Mark Sylvester

Erik Sharar

Electric bass

Eric Seay

Harp

Cara Fleck

Piano

Molly Orlando

Jennifer Jackson

Synthesizer

Alec Davis

Emily H. Green

Horn

Heidi Littman

Rebecca Ballinger

Brad Tatum

Andrew Houd

Violin

Andrea Vercoe

Martha Morrison

Francis Liu

Heather MacArthur

Trumpet

Kevin McKee

Craig Taylor

David Kellert

Peter Adam

Viola

Rebecca Kletzker Steele

Annelisa Guries

Trombone

Jay Ellis

Brandon Rivera

Eugene Bayer

Edward Lonsinger

Cello

Ismar Gomes

Natalie Spehar

Contrabass

Jonathan Steele

ARMANDO BAYOLO

Born in 1973 in Santurce, Puerto Rico, to Cuban parents, composer Armando Bayolo began musical studies at age twelve. At sixteen he attended the Interlochen Arts Academy, where he first began the serious study of composition. He holds degrees from the Eastman School of Music, Yale University, and the University of Michigan. The *Washington Post* hailed his work as “radiant and ethereal, full of lush ideas and a kind of fierce grandeur.” His compositions encompass a wide variety of genres, including works for solo instruments, voices, music for chamber orchestra, and music for full orchestra. He has received commissions from the Aspen Music Festival, the Euclid and Degas Quartets, the National Gallery of Art, the South Jutland Symphony Orchestra, the Syracuse Society for New Music, and the Western Piedmont Symphony Orchestra, among others.

The Composer

LOUIS ANDRIESSEN

Louis Andriessen was born in Utrecht, The Netherlands, in 1939 into a musical family—his father Hendrik (1892–1981) and his brother Juriaan (1925–1996) were established composers in their own right. Andriessen studied with his father and Kees van Baaren at the Conservatory in The Hague, and from 1962–1964, he studied under Luciano Berio in Milan and Berlin. Since 1974 Andriessen has combined teaching with his work as a composer and pianist. A central figure in the international new music scene, he is widely regarded as the leading composer working in The Netherlands today. Coming from a background of jazz and avant-garde music, Andriessen takes inspiration from such varied sources as the music of Charles Ives (1874–1954), the art of Piet Mondrian (1872–1944), medieval poetic visions, writings on shipbuilding, and atomic theory. He has tackled complex creative issues, exploring the relationship between music and politics in *De Staat* (The State); the nature of time and velocity in *De Tijd* (Time) and *De Snelheid* (Velocity); and questions of mortality in *Trilogy of the Last Day*.

Andriessen's creativity has attracted many leading exponents of contemporary music, including two Dutch groups named after his compositions *De Volharding* and *Hoketus*. Other eminent Dutch performers who have presented his music include the ASKO Ensemble, the Netherlands Chamber Choir, the Schoenberg Ensemble, and the Schoenberg Quartet, as well as pianists Gerard Bouwhuis and Cees van Zeeland and conductors Reinbert de Leeuw and Edo de Waart. Andriessen's works have been performed outside The Netherlands by the Bang on a Can All Stars, the BBC Symphony Orchestra, the California EAR Unit, Ensemble InterContemporain, Ensemble Modern, Icebreaker, the Kronos Quartet, the London Sinfonietta, and the San Francisco Symphony Orchestra, among many others.

Recent commissions include *La Commedia*, an operatic setting of texts by Dante; and *The Hague Hacking*, which was premiered in January 2009 by the Labèque Sisters and the Los Angeles Philharmonic Orchestra conducted by Esa-Pekka Salonen. Louis Andriessen's compositions are published by Boosey & Hawkes.

Biography of Louis Andriessen provided by Boosey & Hawkes. Used by permission.

Program Notes

Louis Andriessen's *De Materie* is ranked by many musicians as among the most important compositions of the last twenty-five years. It represents both the culmination and juxtaposition of European modernism (by way of Luciano Berio, with whom Andriessen worked in the mid-1960s) and American minimalism (by way of Steve Reich, whose music Andriessen was instrumental in introducing to The Netherlands). Written in the mid- to late-1980s, *De Materie* points the way forward towards the stylistic synthesis that has proven to be the first new musical development of this century.

The composer describes *De Materie* as a “non-opera.” In 1984, when he showed a synopsis of *De Materie* to Jan van Vlijmen, then the director of The Netherlands opera, he was shocked when van Vlijmen said, “that’s a good idea, we’ll do that.” In 1989 Van Vlijmen brought it to the stage, billed as a “non-opera,” in collaboration with director Robert Wilson.

De Materie may be a “non-opera,” but it is also a non-symphony, having little to do with traditional symphonic design, except for its four-movement structure. The work does bear some similarity to the vocal symphonies of Gustav Mahler, a composer who, according to Andriessen, “should simply have written operas.” It has even more in common with the oratorios of Johann Sebastian Bach, who, again according to Andriessen, was “the most interesting composer of operas in history.”

Consisting of four parts, *De Materie* concerns itself with the notion of matter and its relationship to spirit. The initial germ is the juxtaposition of two instruments—the contrabassoon and the double bass—which, although made of the same material (*materie*), have contrasting sonic identities and psychological effects on the listener. *Part One* uses three texts from different centuries. The first, the Dutch Act of Abjuration of 1581, is the most revolutionary. It withdrew allegiance to King Phillip II of Spain and declared the independence of The Netherlands. The second text comes from the shipbuilding manual *Scheepsbouw*, written in 1671 by Nicholas Witsen. For Andriessen, shipbuilding represents a metaphor for intellectual

and physical violence, reflected in the striking, brutal musical setting of *Part One*. The third text is from the *Ideae physicae*, a treatise on particle theory by David van Goorle (1591–1612). The treatise, published forty years after van Goorle's death, challenged the Aristotelian view of the world endorsed by the Catholic Church, making him a revolutionary.

Part Two: Hadewijch deals with the spiritual world and the confluence between spiritual and physical love. Its text comes from a single source, the seventh chapter of the *Book of Visions* by the eponymous thirteenth-century mystic and poet. The movement is structured after the floor plan for Rheims Cathedral, representing a hypothetical walk through the cathedral by Hadewijch as she rises above the physical world towards an erotic-mystic union with God in the spiritual world.

In *Part Three: De Stijl*, text and music are fraught with apparent contradictions that continue to address the dichotomy between the physical world of matter and the abstract world of the spirit and intellect. Andriessen achieves this by focusing on the painter Piet Mondrian as the central figure. The chorus sings a text adapted from Matthieu Schoenmaker's *Principles of Visual Mathematics* (1916), which sets forth the tenets that Mondrian and other artists of the Stijl movement held: total abstraction through the exclusive use of primary colors, right angles, straight lines, and other elementary devices. A second text, delivered by a rhythmic narrator who interrupts the regular flow of the movement's structure, contrasts Mondrian's love of dancing and the high life with his severe aesthetic theories. This contrast is further echoed in the accompanying boogie-woogie and the movement's funk-inspired passacaglia bass.

Part Four juxtaposes three different contrasting elements: a pavane (a slow dance in duple meter) by the composer's father, Hendrik Andriessen, which provides a *cantus firmus* for the entire movement; a sonnet by the poet Willem Kloos (1859–1938), about eternal love and desire; and monologues from the writings of Marie Curie (1867–1934), including diary entries she made upon the death of her husband Pierre (1859–1906). These monologues are left largely unaccompanied and represent the most heart-rending text in all of *De Materie*.

Taken as a whole, *De Materie* is about the human existential crisis. For Andriessen, the crisis is resolved in the acceptance of humanity's fate and ambiguous place in the universe. Madame Curie's grief is ultimately redeemed by Kloos' "dream of beautiful death and eternal desire." The contemplation on the nature of matter in *De Materie* serves as a metaphor for the contemplation of life and death, thoughts that preoccupied Louis Andriessen in the mid- to late-1980s when he wrote *De Materie*, and that continue to engage him to this day.

Program notes by Armando Bayolo

Next Week at the National Gallery of Art

Fauré Piano Quartett

Music by Fauré, Kirchner, and Mahler

October 27, 2010
Wednesday, 12:10 pm
West Building Lecture Hall



National Gallery of Art Orchestra
Gillian Anderson, guest conductor

Music by Beethoven, Mozart, Rossini, and other composers

October 31, 2010
Sunday Evening, 6:30 pm
East Building Auditorium

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the East Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light Refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
www.nga.gov

COVER: Piet Mondrian, *Tableau no. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black*, c. 1924/1925, National Gallery of Art, Washington, Gift of Herbert and Nanette Rothschild